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gold, or if, as is likely, a balance of red is still required, it may be spaced with dark red. A spaced fringe, however, is apt to give a patchy appearance at a little distance, and rarely looks so well as a self-colored one.

It has formerly been remarked that as the fringe is laid upon the frontal, not sewn at the edge, allowance must be made for this, in striking the centre, for placing the medallion and the scroll design midway between the bottom of the fringe of the superfrontal, and the top of that on the cloth itself.

The superfrontal may be worked, as I have said, on plain ribbed silk or even on velvet. The directions for working the frontal will apply to it, but the reds may be a little more marked, certainly working all the buds in deep reds, as we have not the centre medallion to give us relief, as in the frontal. The top of the altar should be of the figured silk used for the ground of the frontal, and if lined with thin linen or Holland it will give it greater substance, and make it wear better.

When making up an altar hanging, especially one for festival use or where much gold is used, a large loose cover in the shape of a bag, which will hold the frontal when rolled loosely or folded flat, should be provided, with a top coming well over and buttoning closely, so as to exclude all dust. A smaller bag or sachet should be made to hold the other hangings. The superfrontal will generally fold in two, and go in with the frontal without injury.

L. HIGGIN.

EMBROIDERY IN AMERICA.

VI.—NEW USES FOR COTTON IN HANGINGS AND ARTISTIC NEEDLEWORK.

"JUST now I confess to be very much interested in cottons," said Mrs. Wheeler. "And it seems to me that there is a certain poetic justice in one being brought at last to recognize their artistic possibilities. Cotton is a native product, and has done so much for the prosperity of the country that it must command our respect; but its proper place in the decorative arts has been overlooked."

"And it is now to have its chance, as silk and flax have had theirs? But how?"

"First in the loom. You know how much has been accomplished in India by producing beautiful tints in that way alone. My associates and I are experimenting just now in what I may call changeable weavings. This is the beginning. For example, we have hangings woven in two tints of blue, light and dark, which give the changeable effect. Then for a half a yard we introduce cream white with the darker blue, dropping the lighter tint. I say cream white; it is, in fact, an iron-rust color, an oxide of iron. This woven band of light is followed by resuming the two tints for a space sufficient to finish the hanging."

"What do you do with your band of cream?"

"That is designed for embroidery in which the warp—that is, the darkest tint—is used as the thread."

"Is it strong enough?"

"I should have said that the fabric has a good deal of body, so that it requires no lining. But although the warp thread is heavy enough and stout enough to use for the embroidery, the fabric is very elastic."

"What do you consider suitable designs for these embroideries?"

"Scroll forms carrying possibly a large flower like the peony, the leaves and stems making the scrolls. These should be all-over designs, and almost cover the ground. The principal thing is that they shall be bold and effective."

"What is the stitch?"

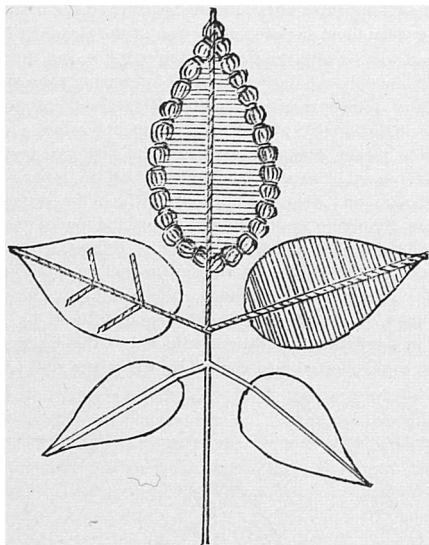
"A long stitch alike on both sides. I particularly insist on this; for they are hangings, as I have said, that will remain unlined, and of course neither side should be unsightly. This care we see in Oriental embroideries, and it gives a certain satisfaction to the mind, as to the eye. In the scroll forms—that is, the leaves and stems—it will not be difficult to represent the continuous lines alike on both sides. Where the flowers are treated solidly it is more difficult. But in this case the outlining and the veining should be so done that they will repre-

sent the design properly, if more lightly, on the wrong side."

"In what other colors will the fabrics appear?"

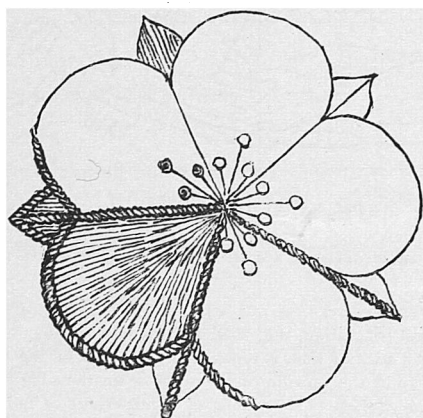
"Reds and buffs; the latter will be the yellow of oxide of iron, which is a perfectly strong color. That the colors should be fast is, of course, the first consideration."

"In looking about for cottons suitable for artistic purposes, we come across some interesting and valuable facts. For one, we find that the Acadians in Louisiana still keep to their traditions in weaving homespun. But, sad to relate, this colony around which Longfellow has shed such romantic glamour *will* use aniline dyes. This is due, of course, to the progress of chemical investigation



DETAIL OF LEAVES ON THE TRINITY ALTAR HANGING.

consequent to the discovery of coal. I'm sure Evangeline never wore magenta, and I'm just as sure that Gabriel was clad in butternut. However, I am glad to say that there is nothing amiss to-day with the looms of their descendants. The Acadians now weave a cotton for hangings that is as heavy as a blanket. It has stripes of crude color; but these people also weave nankeen cotton in the natural colors that are admirable. We have employed them to weave for us a lighter fabric, but of the same nature, suitable for hangings."



DETAIL OF ROSE ON THE TRINITY ALTAR HANGING.

PETALS IN FEATHER STITCH, EDGED WITH CORD. STAMENS FINISHED WITH FRENCH KNOTS.

"How are these to be treated?"

"They are to be covered entirely with darnings of a darker yellow. The work is experimental, but I have great faith in it."

"What will be the forms of the design?"

"They will resemble those of old English brocade. That will be the general character of the work. The fabric will be about evenly distributed between the ground, which includes the darning and the embroidery. The goods so treated will be used for furniture as well as for hangings. The stoutness and durability of the fabric and the quality of the embroidery, no less durable, fit them for any room in constant use. The fact

that they are of cotton will not detract from their dignity—on the contrary, indeed; and, as with the printed ducks and cotton cloths, they will take the place of cheap silks, being superior to them in durability, and otherwise equal to them by virtue of their artistic treatment."

"They are particularly intended, I presume, for country houses?"

"No; they are quite good enough for a city dining-room or library."

"Do you think that the amateur embroiderer can make as judicious use of them as you so confidently predict?"

"Why not? The colors used give very little opportunity to go wrong. Red, blue, buff; tint on tint; blue embroidered with blue, red on red, buff on buff, using as the thread the warp tint—that is, the darker. In fact, I have great hopes that our embroiderers all over the country will be led in this way to see the beauty and effectiveness of monotonies, and put by for a time their efforts to reproduce natural flowers in their infinity of tints and shading. Moreover, the heavy thread rapidly covers the surface to be worked over; the fabrics fringe on themselves, and, knotted, make their own suitable and attractive finish. The only difficulties left are to get bold, well-balanced designs, and to acquire sufficient technical proficiency to present a creditable wrong side of the embroidery."

"While on the subject of cottons, I may mention also the Irish homespun linen, which furnishes a beautiful ground for embroidery that suggests the Indian work on cotton."

"That is done in silks?"

"Yes; in India they use the rough wild silks, but they put much more labor into their work than we would find it profitable to do in this country. But, as I said, this work only suggests the Indian embroideries. In the first place, the color is that Indian or madder red which the Irish peasantry produce with their vegetable dyes, and which was so pleasantly conspicuous in the work from the Donegal industry."

"The designs will be Indian also?"

"Yes; Indian all-over designs worked in yellow silks—deep Indian yellow and of the best quality. But where the Oriental lavishes solid embroidery, it is here expedient to use only outlines, and in floral designs to do a great deal by veining. Of course, here and there a piece of solid embroidery is very telling."

"To enforce the Indian character, it is very well to use gold thread occasionally, and, further, to use spangles. These outlined linens will be very suitable for upholstery in country houses. The gold and spangles may be reserved for use in the draperies."

"Of course I have barely intimated what may be done with cotton and linens. It seems to me this kind of work ought to appeal to American women; not only on account of the cheapness of the fabrics and the broadness of the embroidery, which enables one to cover a large surface in a short time, but because, as I have said, we ought to have a certain national pride in doing what we can with our native products."

M. G. H.

It is only within the past two years that American embroidery silks have been able to substantiate their claims for recognition. The demand for art-shades, or, as they are known among the manufacturers, Asiatic dyes, put the silk spinners to severe tests. Here are not only new and difficult dyes to imitate, but they must be enduring, they must wash—a term not slangy but technical. Manufacturers have been found able to meet these requirements. So successful have been the experiments with the Brainerd and Armstrong brands, for instance, that these silks have taken their place both for colors and fastness among the best that are imported. This is saying a great deal; for embroidery has itself arrived at such artistic perfection that the painter is not more fastidious as to the beauty and permanence of his colors than the needlewoman in regard to her threads. The varieties used in art embroidery are outline, twisted, rope and filling silks, and filoselle. These are all wash silks, and so permanent are the dyes that they will withstand even hot water allied with soap. It should be understood, however, that silks thus guaranteed are sold with a "guarantee wash label," and that the ordinary skein silk not so designated is not warranted. Little color books with the numbered shades of sample silks are issued by the same house, and are so great a convenience for determining just what shades are needed that it is surprising manufacturers have not made larger use of the idea.

